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VOLUME 8 NOVEMBER 1958 ★ ★ 25 CENTS NUMBER 11

ADVERTISERS

ASSOCIATIONS

432 Associated Dance Teachers of Southern California

452 Chicago National Association of Dance Masters

456 Dance Masters of America

460 Dance Masters of California

471 **INDEX OF DANCE SCHOOLS**

MISCELLANEOUS

453 The Sport Shelf

431 Jay Dance Notation

RECORDINGS, DANCE

454 Dance Records, Inc.

438 Russell Records

452 Statler Records

436 Stepping Tones

ROUTINES BY MAIL

444 Al Gilbert

429 Eva Varady

429 William D'Albrew

SUPPLY HOUSES, THEATRICAL

450 Art Teen Sports Wear

446 A & L Theatrical Co.

467 Capezio

444 Lew Serbin Dance Art Co.

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INDEX

425 ROLAND PETIT (Interview)

430 LONDON FOOTNOTES Peter Craig-Raymond

433 BEAUTY ON YOUR JOB (Ladies', Self-Help)

435 TAP DANCING'S GOLDEN ERA, Aubrey Haines

441 MAN-AND HIS SYMBOLS (Off-Beat, Business)

445 CANDIDLY SPEAKING David Storm

446 OUR READERS WRITE

449 BOOK NOTES

450 VERSE Lyn Dellis

453 TEACHERS' & STUDENTS' SECTION

455 DANCE TEACHERS' ASSOCIATIONS

461 INFORMATION DESK

462 HOW TO CARE FOR YOUR STUDIO FLOORS

469 KNOW YOUR BALLROOM DANCING Thomas & Rogers

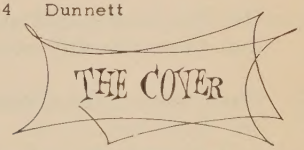
470 ADVANCED ACROBATICS AND TUMBLING James Rozanas

CARTOONS

438 Hamp Law

446 Bristow

454 Dunnett



Roland Petit and Jeanmaire

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an informal interview with

ROLAND PETIT

This is the twentieth in a series of informal interviews with famous personalities from the world of dance. The following interview took place in his dressing room at the Curran Theatre on July 9, 1958, in San Francisco. Mr. Petit was appearing with his wife, Jeanmaire, in his own production of "Le Ballet de Paris."

(COMPLETE IN THIS ISSUE)

Q. Mr. petit, going back a few years in your career, I would like like to ask if you received your first training in ballet at the Paris Opera Ballet School?

A. Yes. I was there from the age of ten to the age of twenty.

Q. You first danced in the corps de ballet at the age of ten?

A. That's right.

Q. I read somewhere that your father ran a cafe in France.

A. Yes, in a big market in Paris.

Q. Did you ever perform there?

A. No. No. I was studying at the Paris Opera Ballet and I was just sleeping and eating there with my family.

Q. Then your folks didn't oppose your dance training?

A. No, they said to me, 'you go to the Paris Opera and at the end of each year if you are the first one in your class you can continue — otherwise you must stop.' So I did and I was first in my class so I continued on.

Q. How old were you when you formed your first company?

A. I was twenty years old. My first company was called "Les Ballets des Champs-Elysées. After four years I left the company to create Les Ballets de Paris.

Roland Petit in 'Can Can'

Q. Is it true that when you created the ballet "Carmen" in London you were actually afraid that the British might not accept it?

A. Yes, I was afraid because I thought they would think I was crazy for taking an opera and producing it in a ballet version, but they liked it and we are still dancing it.

Q. Although "Carmen" had a good run in London, wasn't your longest run here in America?

A. Yes. It was the Winter Garden where we played for four months and a half.

Q. Which would you rather do, dance, or choreograph?

A. I really can't tell you. When I dance I like to dance. When I choreograph I like to do that. I like to do both.

Q. Which of your ballets do you consider your best?

A. I think the best ballets I've done are "Carmen" and "Le Loup" and two or three others.

Q. When you create a ballet what is it that you strive for more than anything else?

A. I like it to be very simple, very comprehensible for myself and for the audience. I mean I like it to be very clear like

a good novel that is written in a very clear way, with good descriptions and good scenes.

Q. In other words, you feel that if you present a ballet in the manner in which you like it that others will like it, too, is that right?

A. Generally it is like that. When you like a ballet yourself, the audience usually likes it, too.

Q. Is there any particular difference between ballet in America and ballet in France or England?

A. No, they are the same all over. The Russian companies have some things wo don't have and the Americans and the English do, too. We also have some qualities that the others don't have. Generally speaking, no one company possesses all the qualities. For instance, in the English ballet companies everyone dances together, in fact, too much together. They often lack personality. And the French ballets are full of personalities. They all think they are leading dancers when they are only in the chorus, and quite often they don't dance together. It's sometimes not very good. In other words, we all have our good qualities as well as our faults.

Q. Are your ballets representative of most French ballets?

A. Oh no. I represent a certain type of dancing in my country the same as Jerry Robbins represents a sort of American type of dancing — a type that he sort of created himself. Most of the ballets in France are more classical than mine, more traditional.

Q. How have the critics reacted toward your ballets in France?

A. They have been very helpful to me and I've usually been liked by the press. I'd say that the ones who have been difficult and sort of naughty to me are the more professionals, the ballet critics and so forth.

Q. Perhaps it's jealousy?

A. I don't think so. It's just that certain people think I should be at the Paris Opera and that I should do classics. But it's not what I want to do. So when I do a season they write that it's good, but it is sad that I am doing ballets with songs and things like that.

Q. Haven't you done a lot toward bringing ballet to the average man on the street?

A. Yes, and that is what I like. Just before coming to this country we played in a three thousand seat theatre in Paris five

weeks and it was in a very, how do you say it, popular area. And it was crowded with just average people, not the ballet people. They were so warm and so friendly.

Q. Is Ballet in France subsidized by the government?

A. Yes. Many of the opera companies are subsidized. Individual companies are aided only partially. It's more what you might say, moral help.

Q. What do you think of government subsidized dance schools and ballet companies? Do you think this is good for the art?

A. It has its good points and its bad points. For example, take here in America, if an Opera is going to be subsidized by your government, it will be wonderful for a while. Everybody will create and work together for the good of the group, but after a few years, a few generations, everybody will take it all for granted. Then they will begin to take things easy, to feel too comfortable. It's like the Paris Opera, they are too comfortable. They receive their pay regularly so they don't fight enough to go forward. They don't create as they should.

Q. You did the choreography for several American pictures, did you not?

A. Yes, I did the choreography for Samuel Goldwyn's "Hans Christian Andersen", and I worked with Fred Astaire and Leslie Caron in "Daddy Long Legs". I enjoyed working with Fred Astaire. He is a wonderful artist.

Q. Wasn't Balanchine supposed to do the choreography for "Hans Christian Andersen"?

A. Yes. I believe he was talking about doing it, but he was in New York and I was in Hollywood and he couldn't come immediately. I don't know all the details. I met the Goldwyns and we had a talk about the ballet and I was hired to do the choreography.

Q. There was some talk about Howard Hughes wanting to film your ballet "Carmen". What happened on this matter?

A. We were engaged at RKO for a while and Howard Hughes wanted to do the picture. He really wanted to do it well, but neither of us was satisfied with the story. It was too much like a light musical and the ballet would not come out right so we decided against doing it.

Q. How do you like doing motion picture choreography?

A. I love it, but it's very hard to find the right picture, I mean the picture in which you have the space to express yourself.

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Q. Do they actually allow you enough freedom in which to express yourself in this medium?

A. Yes, when they really want to do ballet. For example, in "Hans Christian Andersen" Goldwyn really wanted to do a fairy tale story, he really wanted to create a real ballet. And this was nice to do. In certain other pictures when they engage you to do ballet they want to cut it, little by little, because they think there is too much ballet.

Q. In your country, France, do they produce many pictures with ballet in them?

A. No. They did one recently called "Folies-Bergére " which was an attempt to do a musical picture. There are good things in it, but, altogether the picture is too much like an American imitation of a musical. It is too commercial. However, Jeanmaire stars in the picture and she made a big hit in it. Since then she has done other pictures.

Q. You also performed on TV, didn't you?

A. Yes, we were twice on the Ed Sullivan show.

Q. Did they cut, or censor any part of your performance on the Sullivan show?

A. Oh, no. They were very nice.

Q. Of the various media in which you have performed, which do you prefer?

A. I prefer all media in which I can express myself. The Theatre, a movie, or even television, when you can do a good performance. I think you can perform well in any medium if you have the time and opportunity to do so.

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

"WE DIDN'T DIE" — Marie Rambert Wins Ovation as Ballet Rambert Returns to London

— Peter Craig-Raymond

"Last year we thought it was the end. But, with help, here we are again." And with these words burring into the microphone of a movie unit installed for the first night of Ballet Rambert at Sadler's-Wells-theatre, Rambert—yet again—was back.

Nothing seemingly can defeat this zestful, wonderful holdover from Diaghilev, Nijinsky et al. Nothing: not even poor ballets, inexperienced dancers, tired decor, empty bank accounts.

I could not applaud each of the first night's four ballets as I would wish. But, certainly, I applaud Rambert herself. Her role has not been in a spotlight stage-centre. But her job has been done magnificently. As a teacher the line of dancers she has helped over the years would now fill this whole issue of DANCE DIGEST.

For her London firstnight, Rambert presented PAS DES DEESSES, FIREFLIES, EPITHALAME, and LANDERETTE.

PAS DES DEESSES was based by choreographer Robbert Joffrey on the classic lithograph. Hers, says Synopsis, is the langorous Grahn, the darting Cerrito, and the floating Taglioni — le trio supported by Saint Leon in the person of Kenneth Bannerman.

In other words, a variant Rambert on PAS DE QUATRE. Beryl Goldwyn, just returned to the company, danced Taglioni with Lucette Aldous as Grahn and June Sandbrook as Cerrito. To an audience used to Markova, Tou-

---

Q. Do you feel that the quality of the ballet companies is what it should be, today?

A. I would say that no one is ever satisfied with what he has done, no real artist — and it is the same with ballet companies. You always want to do better.

Q. When you leave San Francisco, I know you perform in Los Angeles — then where do you go?

A. Back to France where we are going to work on a musical picture sometime this winter.

Q. And when will you return to America?

A. Next autumn — a year from now. We will perform ballets which have not been seen in this country as yet. This will be with a somewhat smaller group.

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amnova and Krassovska and Belinda Wright in PAS D EQUATRE, perhaps only Beryl Goldwyn made much impression. I found the short work charming if rather empty, and felt little atmosphere. But, certainly, it is a useful reminder in the programme of this company that there is a classical heritage.

Walter Gore's tedious, timid FIREFLIES to a terrible cocktailery of music, was brightly danced. What more can I say?

Premier item of the evening was EPITHALAME which won the 1957 International Choreographic Competition prize at Aix-les-Bains for choreographer and costumier Deryk Mendel. The Jean Guillaume score is worth the hearing, played well in a few passages by the orchestra here. Beryl Goldwyn and Norman Dixon led this "hymn of marriage" in a kind of Isadora Duncan version of the mysterious Orient. Some good improvisations for the principals did not, to my mind, make this a prizewinning example of choreography. But in Aix they loved it. . . .

Goldwyn can dance—one only wants, somehow, to feed her pasta three times a day and give a roundness (spiritual, mental . . . as well as physical) to the almost infant diminuty of her face and body. I feel she has a worthwhile talent which is not being exploited here. But where could it be?

LAIDERETTE, by Kennth MacMillan, is the successful ballet. A cohesive, intriguing, well-dressed and decorated (by Kennth Rowell) ballet to Frank Martin's score, LAIDERETTE gave Lucette Aldous an opportunity to work.

Laiderette is a pierrot, abandoned by her parents. Wearing a mask, she is drawn into a party the host of which falls for her. At unmasking, of course, her white baldness is discovered and her first lover runs away from her. "Laiderette," says the plot, "is revealed as she really is." The tragedy of the ballet is that Laiderette really is the girl in love — the pierrot head is the mask.

A sad, interesting, moving ballet, LAIDERETTE is worth saving the whole company for . . . this year, and next!

● Later in the season Mildred Miskovitch and protege Mary Munro will appear as guests, we are also promised a London premiere of Norman Morrice's TWO BROTHERS to Dohnanyi music and with Ralph Koltai costumes and decor.

● Other arrivals in London are the George de Cuevas Ballet with Rosella Hightower, Nina Vroubova, Serge Golovine. And Susana & Jose, a new couplet of Spanish dancers to me. I will write about both next month.

D·M of A

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The latest Cinderella story to come out of Hollywood is about a New York girl who started ballet dancing at three, made her motion picture debut dancing a Minuet and finds herself at the present time in the arms of Fred Astaire as his newest dancing partner.

This Cinderella girl whose prince charming has had many famous dancing partners is Miss Barrie Chase. Barrie was born in Kingsport, Long Island, where she started her ballet training. When she was six years old her family brought her to Los Angeles. "When we arrived in Los Angeles," Barrie recalls, "I was 'horse crazy'. For the next three years I did nothing but ride horses."

Besides being a champion equestrian, Barrie also showed horses and won many competitions in the State of California when she was a child. She soon found that you can't ride and dance at the same time as each requires different muscles so at thirteen she gave up horsemanship in order to concentrate on all forms of the dance.

While studying ballet at the Marie Bekefi School, a movie scout saw her and offered her a part in the movie, "Scaramouche." This is where she made her debut as a dancer doing a simple Minuet.

Her next show business assignment was with Igor Dega who had formed a nightclub dancing act. She toured with him more than a year working leading Hilton Hotels and Las Vegas. When she came back to Hollywood after this tour she joined the Jack Cole dancers. She then worked as a dancer in "Les Girls," "Designing Woman" and "Silk Stockings." It was on the set of "Silk Stockings" that Fred Astaire first saw her dance and signed her for a dance routine in this MGM picture.

Barrie Chase has just finished her latest part in "Mardi Gras" for 20th Century-Fox where she plays the 'girlfriend' of Tommy Sands.

A studio photographer recently remarked that "brown-eyed Barrie typifies in face and figure the international beauty now so popular with the American public."

"An Evening with Fred Astaire" was seen on NBC-TV, October 17, 1958, at 9 P.M. (EDT) and was sponsored by Chrysler Corporation.

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(Off-beat, Ladies Only)

There isn't a woman in the world who wouldn't love to be "the gal you can't help noticing." In an office, it goes beyond recognition — it can mean a better job!

The wonderful part about being a beauty is that you don't need a lovely face or lots of clothes. All you need is a little will power.

Nothing does so much for the business girl as that "band-box look." Notice fashion models. It's their job to keep nails manicured, clothes in perfect condition, shoes polished and repaired. And if you're interested in getting ahead — it's your job, too.

Hair is especially important. Remember, people notice hair **first.** Arranging it properly can make you seem taller, shorter or slimmer. Keeping it shiny and well-brushed makes a favorable impression right off. One of the new, short and casual hair styles can also help. They're called "petal," "chemise," or "bubble."

Advantage? With hair length just 4 inches overall — and shorter at the nape—they can be changed to suit your needs. A flick of the comb, and the casual wave becomes smooth and flattering.

The best way to see that the lovely hairdo stays in place, even in the rainiest weather, is to give yourself a permanent. It takes very little time and is a good beauty investment. For this, the new no-lotion permanent, Pace, with the curling ingredients in the end pa-

pers, is a real joy to use. There's a special one for your type of hair whether it's easy or hard to curl.

You can even get your husband to assist with back or hard to reach curls because there's no drippy, strong smelling lotion to bother with or annoy him. Also, each end paper holds just the right amount of waving ingredients. You don't have to worry about overwaving one strand and underwaving another. It's simple — and the wave lasts and lasts.

The hairdo shown on the secretary in the photo is a modified version of the new short "bubble." To copy it you'll need large mesh rollers. One row goes straight across the top of your head and down the back. Roll hair away from face, toward the nape.

Use rollers for two rows of side curls, with hair turned under, toward the ear. Set the rest of the hair in pin curls. When dry, brush it flat to the head. Then with the end of your brush, flick little wisps of hair over your forehead or in front of your ears for the casual, windblown effect.

If your prefer a smoother coif, **comb** your waves instead of brushing them, and tuck hair ends into the waves with your fingers.

One major problem for women who work is avoiding that "wilted" look after a busy morning. Smart gals set aside part of a desk drawer for makeup. Then they can freshen up face and hair before a lunch date. The drawer usually holds a mirror, lipstick, eye makeup, skin cleanser, powder, a manicure set — and the vital brush and comb. Include a special pair of earrings, pin, and any office dress becomes the right outfit for a dinner date.

Makeup should look natural, but that doesn't mean using lipstick alone. A good makeup base, properly applied, makes the skin glow. And if short or light eyelashes are a problem, try lining the upper lid, with an eyebrow pencil, lightly and close to the lashes.

Once you've started using eye makeup, the difference will amaze you. But as with all makeup — it's important to be consistent and use it **all** the time.

The primary thing to remember is that clothes, makeup and hairdo should be suited to **you.** Pick clothing colors that flatter your complexion. Choose makeup that highlights your good features.

It's amazing how quickly a beauty routine becomes a habit for the girl who wants to look her best. And it pays off! She'll be noticed because her appearance matches her ability. When the boss needs someone to take notes at that important conference, **she'll** be chosen.

tap dancing's golden era

By AUBREY HAINES

(COMPLETE IN THIS ISSUE)

With some persons tap dancing is a hobby, exercise, or a social distinction. But if you get right down to it, tap dancing is grand fun. Furthermore, you are doing what Fred Astaire and other light-footed persons of fast, merry company do for a living.

In the middle of the 1930's you could put your ear to the ground and hear it. You could go out on the street corner, preferably in Camden, New Jersey, in Philadelphia, or in Boston, and you could see it. It was ten to one that the life of the party was doing it. Fat women, ambitious young people, and neighborhood children were doing it. Tap dancing was on the boards for the firemen's benefit, and gymnasiums and country clubs resounded with it. From Broadway to Hollywood it was on the bill.

Hollywood inspired it. This tap, brush, shuffle, step that swished and clacked over the land danced its way into motion pictures. Thence tap dancing spread to the top as an indoor sport. Fred Astaire whirled Ginger Rogers over the silver screen to remind men of their dancing graces. Eleanor Powell put the girls on their toes and heels. James Barton and Bill Robinson set audiences to jigging and tapping time to their perfect rhythms. And Shirley Temple roused fond mothers to the professional possibilities of their little girls. This gave glamour, pure and simple, a back seat in popular favor, while gaiety and the rhythmic graces moved to the front.

Such a dancing star had not been known since the Castles ruled the ballrooms. Dance schools furbished their extra studios for tapping. And no dance teacher was graduated full-fledged without tap dancing in his repertoire. Hollywood had eyes and ears open for a second Eleanor Powell and Fred Astaire. Enthusiasm for tap dancing reached such a pitch among the stars that Joan Crawford rushed onto the studio lot like a schoolgirl to meet **the** Eleanor Powell. Nor did all the tap dancing talent of Hollywood appear on the screen.

Joke writers, extras — one never knew whom — could show you a step or two just for fun, or with an eye to the future. For tap dancing came to be considered a necessary talent in Hollywood. Witness, for example, Rudy Vallee. Too busy to take time off to

learn it, he asked Lew Lewis, a dance teacher, to go about with him for three weeks. When a few free minutes occurred after the fan mail was opened in the morning, or they descended in an elevator to a broadcast, in between numbers, or at two or three in the morning they would go into their steps. Lew lost twenty pounds in the process of trailing Rudy, and Vallee learned to tap-dance.

Arguments about favorite screen stars shared honors with arguments about the best tap dancers. The Dance Masters of America called Eleanor Powell the foremost woman tapper and Bill Robinson the leading man, and there was no doubt of the place that Fred Astaire had captured in the public fancy. Some persons swore by the classic rhythms of an Escudero. Others acclaimed James Barton, who for a while played Jeeter Lester in **Tobacco Road,** as one of the greatest top dancers of all time. The late Jack Donahue was adjudged by some as the leading American tapper, and young Hal Le Roy of Cincinnati was nominated his successor. Some people fondly recalled George Primrose, for whom the primrose step—then shuffling through American public schools, to the tune of **Swanee River** — was named.

But there was more to tap dancing than merely tapping, and there were stars in every field. There was the easy shuffling of soft shoe, for which Primrose was known, and the quick, brisk taps of hard shoe with which Bill Robinson won public applause. The rhythmic, flowing grace of Fred Astaire had the classic ballet for its background, and Eleanor Powell's famous turns were also the product of ballet technic. Hal Le Roy performed a novel, eccentric step, and James Barton could bring teremendous applause with his dancing antics in long clown shoes, though he was also a star of the eccentric dance and the soft- and hard-shoe donce. If that did not sufficiently dazzle the audience, consider Pat Rooney, the children's idol, waltz clogging to the tune of **Daughter of Rosie**

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O'Grady. Then there was Peg Leg Bates, the Negro performer, who put many a two-legged dancer to shame as he leaped through the air and came down tapping on his one good leg! (And, who, at this writing, is still going strong. — Ed.)

But such professional accomplishments were not the goal in even half the popular rush for tap shoes in those days. Tap dancing had been discovered to be fun. At the same time, with the lithe figures of Ginger Rogers, Ruby Keeler, and Eleanor Powell before them, girls suddenly took up tap dancing as an all-round limbering, reducing, and beautifying exercise that was hard to beat. (And still is. — Ed.) In fact, in some reducing classes the famed West Point exercises, strenuous and popular erasers of extra weight, had given way at the half-hour to a windup of tapping to carry out reducing and at the same time relieve muscle strain and tension. For one cannot be tense and stiff and a good tapper at the same time. To show further what tap dancing can accomplish physically, there is the true story of the little girl, with one leg shorter than the other from poliomyelitis, who learned to tap. As a result, dancing stretched and strengthened the shorter leg until her lameness is no longer noticeable.

The proper shoes are part of the secret, according to James Barton. By that he means the Oxford-type tap shoe, which is also made for women as well as for men. It is well balanced in the toe and usually equipped with a metal cleat (tap), though Barton prefers a fiber-tip. There is also the wooden shoe, which practically taps itself and which on the magic feet of Bill Robinson used to burst into a storm of clear, hard taps.

Lew Lewis advises you never to let one foot do what the other cannot. Be equally versatile with both feet, and not only will your dance style be better, but your balance is bound to benefit. If you find yourself letting one side off easy, be stern about it and start out on that side first.

Eleanor Powell demands that you dance like a truck driver. She is very emphatic about it. "Most girls," she says, "hop and jump in the air and think they 're tapping. But the idea is to keep your feet **close** to the ground, to make yourself heavy," She presses her hands down on her hips. Perhaps she feels heavy, but she does not look it.

Jack Donahue made sure of it when Miss Powell was learning by sitting on the floor and holding her ankles down while she did her shuffle, step, shuffle, step. Then he stood up and put his hands on her hips, bearing his weight down while she tried to do her steps. Having struggled under such difficulties, she can now claim to dance as close to the floor as any tap dancer can.

People like tap dancing to look simple, says Eleanor Powell. They like to say, "It looks so easy, I know that I could do it."

And they're right. It is easy to learn, provided you have a competent teacher and a little time to practice. What's more, you'll have to search a long while to find a form of exercise half as fascinating as tap dancing. For sheer fun, healthful exercise and all-round figure conditioning, you just can't beat tap dancing.

By the way, why don't you try it!

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NATIONAL SMOOTH DANCERS ANNUAL CONVENTION

The Eighth Annual Convention of the National Smooth Dancers, Inc., came to a very successful ending after four days of exciting events — the dates, August 29th, 30th and 31st and September 1st; the place, Bermuda Palms in San Rafael, California. Five hundred members and their friends from the eleven chapters attended, with the Golden Gate Chapter of San Francisco as host.

Jack Kessler, Convention Chairman, whose creed is "If you're gonna go, always go first class," went all out to give the visiting chapters four days of pleasure, entertainment and dancing.

The star spot in the packed schedule of events was the Queen's Coronation on Saturday evening, August 30th. To start the evening's entertainment, San Diego presented their unusual ,colorful meringue' precision number titled "The Toro." The queens of the visiting chapters, each one chosen for outstanding service to their chapter during the year, were next presented by Lydia Sobol as her last official act as Golden Gate Chapter Queen. Then, with lights dimmed, Miss Esther Mattix, the gracious and lovely new queen of the Golden Gate Chapter, made her entrance on a red velvet float which was spot-lighted as she circled the floor before she alighted and was escorted to her throne on stage. Lolita Eighmy and William D'Albrew combined talents to choreograph a beautiful precision waltz which was presented by the Queen's Corps of Dancers — Cliff and Lee Isaak, Lou and Mary Jaramillo, Faye and Gil Gillenbeck, George Hurst and Millie Castellnuccio, Bud and Ethel Litt, Evelyn Prince and Sam Green — and their presentation to "Fascination" brought gasps of pleasure from the audience.

After the queen's crowning ceremony, the new queen, escorted by William D'Albrew, was spot-lighted as she danced the first waltz heralding her reign.

The spectacular coronation ceremonies were produced by Lolita Eighmy, formerly of the dance team of "Lolita and Ardo," and the effective dramatization of the coronation was a tribute to her showmanship.

A brief interlude between dancing sessions was provided Sunday afternoon when the Golden Gate Playhouse, directed by Kitty Anderson, presented a hilarious hill-billy drama, which was followed by a champagne party, featuring the champagne music of Lawrence Welk and champagne sufficient to keep everyone visiting and dancing until it was time to change and appear for the President's Banquet, after which there was more dancing

BE SURE TO READ
Dance Digest's two-part article titled
WHY YOU SHOULD JOIN AN ACCREDITED DANCE TEACHERS' ORGANIZATION
COMING SOON
Subscribe NOW to Dance Digest
"America's Pocket Size Magazine of Dance"

until the Grand All Around Final dance contest began.

A preliminary dance contest in the fox-trot, waltz, rhumba and tango was held on Saturday afternoon with the highest three couples in each division becoming eligible to compete in the Grand All Around Finals on Sunday evening.

Winners were as follows:

Fox-trot — Ed DeMille and Lucille Glassman; Bud and Ethel Litt; Dick and Gloria Perata

Waltz — Lee Roy Brooks and Evelyn Rocha; Eddie Sylva and Lydia Sobol; Deacon Blake and Lois Larson

Rhumba — Jody Elder and Billie Reiley; Cliff and Lee Isaak; Duke and Babe York

Tango — Burnett and Betty Bolloten; Frank and Jackie Nassief; Mort and Lucille Marcolesco

More than six hundred interested dance-lovers watched these finalists go through their paces on Sunday evening and then continued with their own dancing until the early hours of Monday morning. Nearly four hundred managed to get up in time to be on hand for the Monday morning breakfast where farewells were said and finally the announcement made of the Grand All Around winners, which were:

All Around winners, who were:

Betty and Bernett Bollotin — 1st place Tango and 1st place all-around champions.

Babe and Duke York — 2nd place Rhumba and 2nd place all-around champions.

Billie Reiley and Jody Elder — 1st place Rhumba and 4th place all-around champions.

Lee and Cliff Isaacs — 3rd place Rhumba and 3rd place all-around champions.

Next year's convention will be held in San Diego.

The National Smooth Dancers, Inc., is dedicated to good "smooth" dancing and lots of it. It holds the only annual convention of ballroom dancers in the United States and has grown, in a period of a few years, from a small beginning in Los Angeles to a total membership of 1,000.

—William and Lucile D'Albrew

UPPER: Mr. Ernest Orchard (left) executive director of the San Francisco Guild for Crippled Children, presents a Certificate of Merit to Robert Andelin, president of Golden Gate Chapter of the National Smooth Dancers, Inc., for the outstanding work done with their Charity Balls for the benefit of the Guild. The event took place at the N.S.D. convention.

CENTER: Grand All Around Finalists in the Dance Contest at National Smooth Dancers Convention.

LOWER: Parent Chapter (Los Angeles) of National Smooth Dancers.

— Photos by Ganslen Studios

National Smooth Dancers

Man — and His Symbols

Off-Beat (Business)

"Manners makyth man." True? You bet — as true today as when these words were written back in the Fourteenth Century.

But manners are only part of the story. Think about it this way: Before you ever get the chance to demonstrate your chivalry to that special lady you want to impress, she already knows a lot about you. Where did she get her information? From your appearance, of course — those first impressions that are influenced more by your dress and grooming than any other factors.

Yes, your clothes do talk about you. Your clothes are a sort of symbol, and man lives by symbols? Doubtful? Well, try this simple test in symbol identification.

When you think of symbols such as a loincloth, a necklace of lion's teeth, war paint, what image registers almost immediately in your mind? A savage or or African bushman? That's right! And long-sleeved black sweater, storm coat, hip boots? A hunter or New England fisherman? Right? Loud suit, wild tie, ballooning trousers, hat with a brim as big as a pizza platter? A race track tout, five will get you eight. Immaculate tailoring, a good blending of colors, up-to-date styling, shoes you might use for a mirror? More than likely, a man on the move — going up!

To repeat, your clothes do talk about you — and not only to the ladies.

Here's what the personnel director of a Connecticut plant had to say on this subject in a recent interview:

"We're in the electronic guidance equipment, fulfilling Government contracts. We need highly skilled, meticulous operators and technicians to attend the fine-work machinery.

"It was a busy day. I had a further contract meeting scheduled, plus a good spot in a technical lab to fill fast. When I stepped out into the personnel office, I saw sixty-two men waiting to be interviewed for the job.

"I just hadn't the time to go through sixty-two interviews. However, I passed by each man, wrote his name and noted by it a remark on his appearance.

"Remember now, I needed a painstaking technician. I whittled those sixty-two applicants down to the five men whose dress and appearance demonstrated the me-

tticulous personality.

"What did it take? Overall neatness . . . shoes shined . . . clothes pressed . . . clean shave . . . above all, an indication that a good, discerning taste was at work enabling the men to look their very best, to show the world, if you like, that the best side of them is visible.

"I was not very surprised to learn that the man finally picked for the job advanced rapidly in our plant."

Others in the personnel field are quick to agree. Good jobs were always hard to get, that little extra was always needed. How much more true this is when economic conditions aren't too rosy. One New York employment agency director offers the following piece of advice:

"Even if you're out of work — dont' **look** it.

"Many a prospective employer has soured on a good prospect by a frayed collar, a tie off center, a dirty fingernail or two. Why? Well, he knows that his company's going to be judged by its representatives. The first steps in gaining a customer's confidence are the positive symbols manifested by the appearance of the firm personnel — all the way from the president, through the executives, sales people, secretaries, right down to the stock clerks and mail room boys."

These are the words of the men on the company end. How about you as the customer? What are your feelings when you meet the representative of an organization that wants you to buy what he's selling? You may not know whether their product or service is the best on the market. You may not have the slightest notion of their modern plant and efficient

Symbols of Dressing Right — 1958 Style — are shown here by the American Institute of Men's and Boys' Wear. Helping men to put their best fashion front forward, these new styles are (left to right) the American Executive, the American Natural, the Ivy and the American Ambassador.

methods. But you do look at their man, and in him you immediately see a symbol of the company's product, or service.

Remember, you may be the nicest guy in the world with the friendliest face, twinkling blue eyes and an impressive handshake. But the basic impression people get of you is given by your clothes. Look at it this way, 90 per cent of you is covered by your clothes — and you owe it to yourself to make that 90 per cent of you as good as it **can** be.

In Europe of the Middle Ages, individual appearance was practically legislated, determined by kings. Seeking to keep class distinctions intact — and at the same time, preserve their own power — they decreed different styles for each and every occupation, all levels of society. Members of various trade guilds — butchers, bakers, tailers, too — all had their distinctive costume and were instantly recognized. Until the end of the Eighteenth Century, many laws were passed regulating texture, color, amount of cloth — even the length of toe-points! If any humble peasant dared give himself airs by sporting a minstrel's red cloak or a woodsman's lincoln green, his head might roll!

Today ,clothes need no longer indicate social rank. All men can wear the same style jackets, trousers, shirts, vests, shoes and socks — all men can dress right. And that's the point: the symbols of success are available to everyone. What's your idea of the successful man? Well, you know one when you see him. Well - fitted clothes, carefully matched accessories, a confident air — these things speak for themselves. He's a man on his way up, knows what he wants and how to get it.

The way a man in the plant wears his work clothes or uniform says a good deal about his attitude toward his job. The alert worker chooses his clothes carefully. He makes sure they're shrinkproof and colorfast so they won't shrink or tear. Stitching and button holes are examined. Loose threads are trimmed. This guarantees neatness and durability. Making a small investment for tailoring — if needed — is a good idea, too. Keeping those work duds laundered and pressed is something you don't forget. It marks you as a "man to watch," makes that favorable impression.

The American Institute of Men's and Boys' Wear has come up with a few tips and pointers to help you gain that "Dressed Right" look, that up and coming air. For instance, are your clothes neat and appropriate for what you're doing? Are they cleaned and pressed? Do they become you? Do they fit you? Do you have enough of each item — not just in quantity, but in variety, too — so that your wardrobe seems larger than it really is?

Now, how about your shoes? Do they suit you? Always shined and never run down at the heels? An easy way to comfort and good looks are oxfords with tapered square toes. For an impressive continental flavor, smooth seam, stitch-and-turn front shoes are for you. Standard wing - tips, plain shoes are traditional styles that never go wrong.

And let's not forget the always visible shirt and tie — the focal center of most outfits. Here is where the color and harmony rules must be constantly observed. What's your suit shade — blue? Then white shirt, blue or yellow tie is fine. That favorite business grey flannel will take a blue and white stripe shirt, topped off handsomely with a deep red tie. That luxurious new deep brown tie will

appear to advantage with an ivory shirt and any shade brown suit.

And how about those ties? Always clean, neatly knotted, never frayed. Current styles call for neat effects with spread patterns, themed motifs, modest mongrams, repeated geometric figures and stripes. Let's face it, men, wild sunbursts, portraits of Theda Bara, snakes and ladders in ninety-nine hues don't rate any more. Make color work for you — not against you.

A word about clothes care. Garments left lying around where they're dropped or thrown into the closet any old way don't last long and develop a neglected look that transfers to the wearer.

The old saw about a place for everything and everything in its place holds true. Keep each item in ready view and easy reach. Specially designed rods, bars and shoe-racks **make** room, pay off in the long run. Keeping suits on wooden hangers, trousers carefully folded, eases strain, helps keep crases. Frequent brushing, cleaning and airing ensures a brisk, fresh look.

It's up to you. A few minutes each night planning what you'll wear the next day — a thorough check in the mirror before you leave in the morning, and you know you're dressing right. At work or play, you can't offard not to. Any way you look at it, you're a symbol of your own success.

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CANDIDLY SPEAKING

(or One Man's Opinion)

Ballet, or at least the Ballet dancer, has come a long way — commercially speaking — if the recent rash of advertisements which use ballet dancers as models are any indication.

From outward appearances, Ballet and/or the Ballerina have won the stout hearts of the Madison Avenue Brooks Brothers (advertising) clique. It is therefore to be presumed that this ancient form of art is at last entering the hearts as well as opening the pocketbooks of a great new segment of the masses. And there is no better antidote for the preservation of the hard pressed ballet companies than the steady flow of cold silver, or cool green, into its coffers.

Contributing toward this flow of dollars (publicity) are the many clients whose advertising agencies have chosen the subject of ballet and the ballet dancer as their theme and model for their advertisements. An outstanding example is the Pittsburgh Glass Company whose recent full page ads appeared in several large circulation magazines—including the Satevepost — pictured the Ballet Russe de Monte Carlo dancers rehearsing in their New York studios before a row of Pittsburgh "High Fidelity" mirrors. Publicitywise, a Ballet Russe press agent couldn't have done better.

There is, however, a less admirable side to this advertising trend. I refer to the type of ad which pictures a ballet dancer extolling the merits of liquor and, not to mention (too loudly, at least) ads which brazenly exploit milady's most personal accoutrements. Such ads contribute little — if anything — toward cementing the best

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Our Readers Write

September 22, 1958

Dear Editor:

While visiting a fellow teacher's studio today I saw that she had a pamphlet entitled "You Owe It To Your Child." I noticed that the article was a reprint from the "Dancing Star" magazine, and I was wondering how I could obtain copies of said article for distribution to the parents of my students. The information contained in the article covered everything that a teacher wants to tell each parent but never has the time.

I would like to know prices and quantities of the pamphlet, so if you would be good enough to send me this information I would appreciate it very much.

Also, I would like to know a little more about your magazine because I have never seen a copy before.

Thanking you in advance, I remain,

Yours truly,
Helen Jeanette
Akron, Ohio

* * *

"ME? DENSE? WHY, YES, I'D LOVE TO!"

October 15, 1958

Dear Sirs:

I value the record "The Strangest Secret In the World." I think it is one of the most inspiring records I have ever heard and everyone else that has heard it feels the same as I. At our D.M. of A. Chapter meeting next Sunday I will play it.

Dancingly yours,
Kotche
Oklahoma City, Okla.

* * *

Editor
Dear Sir:

It was with great pleasure that I noted the fine cover used for your August-September 1958 issue of *"Dance Di-*

---

interests of ballet in the minds of the average public.

Perhaps the long suffering ballet companies might be likened to the starving man who, in order to stay alive, will do anything to fill his belly. Granted, there have been many lean years for both ballet dancers and ballet companies, but so far neither has suffered from starvation. Malnutrition, perhaps, but not starvation.

Why then, may I ask, should such a classic and noble art permit itself to become prostituted for the benefit of so few — via a few distasteful advertisements

". . . I dreamed I did thirty-two fouettes in my . . ." or was this merely a figment of a horrible dream I dreamt?

— David Storm.

Eva Serrana and Bert Balladine, a study in oil, by the San Francisco artist, Russell Hartley. (Dance Digest magazine)

THAT CERTAIN LOOK
by
Lyn Dellis

At parties and at gatherings
I try to be polite
And dance with all the pretty girls
Who come within my sight

But my wife takes a different view
She looks at me askance
Maybe it's because I never
Ask her for a dance.

---

gest," the portrait of Alexandra Danilova, and you are to be complimented for the direction in which you appear to be heading.

I notice from the paragraph inside the issue that you intend to use further paintings by that fine San Francisco artist, Russell Hartley, and so that I will not miss any of them, I am enclosing herewith my check for a year's subscription.

Sincerely yours,
Glenn E. Schneider
San Rafael, California

* * *

Dear Editor:

Please accept my compliments for your September edition of Dance Digest. I think covers of this calibre add greatly to the attractiveness of your publication.

Sincerely,
Gregg Balfour

* * *

We appreciate the foregoing writer's interest in the Russell Hartley cover which appeared on the August-September issue of Dance Digest. And we hasten to add, there will be several more to follow.

It is quite likely that some of our artistically inclined readers may have felt let down at seeing the cartoon cover which was run on the October issue.

However, commercially speaking, we have found it necessary to vary both style and subject matter insofar as covers go. Confidentially, we prefer the Hartley type cover ourselves.

— The Editors

* * *

BOOK NOTES

THE A B C's OF BALLET
Scriptographic Booklet
(Channig L. Bete Co., Inc.,
Greenfield, Mass.)
16 pp. twenty-five cents

This booklet is designed with the layman in mind. Illustrated with drawings and written in simplified language it points out the relationship between Music, Dance, Drama and Design.

It depicts through the medium of illustrations various ballet positions, coupled with a very brief summary of the better known ballets. There also are a few words on the relationship between Ballet and Scenery, Costume and Lighting, plus a word on the importance of reading up on ballet through good books.

Because this booklet tells the layman in understandable terms the basic, interesting qualities to be found through observing and reading about ballets, it should make a good mailing piece for potential students. To quote from the booklet:

" . . . This is (Ballet) a wonderful training for youngsters. There are many fine ballet schools. Choose a teacher with good background in ballet . . . "

— B. H.

MARGIE MONEY
writes about her experiences as
DANCER, ACROBAT, TEACHER

Margie Money of Los Alamos, New Mexico, has written a new book, tentatively entitled "The Professional Guide to Tumbling and Acrobatic Dancing". She has signed a contract with Exposition Press of New York for its publication.

A professional entertainer since the age of eleven, Mrs. Money also has taught for the past fifteen years. She is married to Richard Kenney Money, a scientist, who took the pictures of his wife that appear in the book to supplement the text.

Mrs. Money is a teacher and executive

of the Chicago National Association of Dance Masters, a member of the organization's national committee for acrobatic and adagio, and a physical educator and ballroom instructor for the YMCA in Los Alamos. Her book, for both teachers and students, is designed "to improve the general level of acrobatic and make it possible for more children to participate."

THE LONG AND SHORT OF IT

by
Lyn Dellis

The girls of today are quite tall
I wonder what they're being fed
As dancing partners I've had 'em all
They tower a foot over my head.

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on every purchase whether it's one or 101 items.

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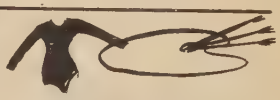

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"You Owe It To Your Child"
is an intelligent, simplified means of orienting the parents of students, and of potential students, of your school.

"You Owe It To Your Child" answers such questions as:

"Is it all right if I give my daughter a few dance lessons to see if she will like them?"

"Will I be expected to see that she practices?"

"What will dancing do for my child?"

These are but a few of the many questions answered in this enlightening article. More than 100,000 copies of "You Owe It To Your Child" have been purchased by promotion-minded Dance Teachers.

ORDER YOUR COPIES TODAY!

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NEW DANCE PUBLICATION

The first issue of DANCE PERSPECTIVES, the new quarterly magazine of critical and scholarly monographs, will be published on November 25. Lincoln Kirstein's "What Ballet Is About: An *American* Glossary," will be the first article. With it will be a portfolio of new photographs of the New York City Ballet by Martha Swope.

DANCE PERSPECTIVES is designed to meet a long-felt need for a publication devoted to discussions of dance as a major art form. It will provide for the thorough investigation of history and detailed consideration of ideas that are not possible within the framework of the trade magazine.

DANCE PERSPECTIVES will carry no advertising. Each issue will be six by nine inches and will contain approximately 64 pages. Illustrations will be drawn primarily from unpublished materials.

The editor of DANCE PERSPECTIVES is A. J. Pischl, who has written for Dance Index and for the magazine ballet: Ideario de la Danza. Mr. Pischl, publisher of Ballerinas of the New York City Ballet (1935), has served on the Board of Directors of the Dance Notation Bureau and is a member of the Antiquarian Booksellers Association of America. The associate editor is Selma Jeanne Cohen, who has written articles and done editorial work for the New York Times, Encyclopedia Britannica, Dance Magazine, Dance News, Theatre Arts and the Journal of Aesthetics and Art Criticism. The assistant editor is Sheppard Black.

Among the essays to appear in early issues of DANCE PERSPECTIVES are "Lev Ivanov" by Yury Slonimsky, translated and edited by Anatole Chujoy: "The Mother of Modern Dance in America: Duncan or St. Denis?" by Walter Terry; "The Duport Mystery" by Lillian Moore; "Dances of Anatolian Turkey" by Metin; and "Handel and Gluck" by Paul Nettl.

DANCE PERSPECTIVES may be obtained from the editor at 1801 East 26th Street, Brooklyn 29, N.Y. It will not be sold on newsstands. A year's subscription is $5.00. Single issues sell for $1.50.

Dick Sanders and Veronika Mlakar in La Dame Dans La June (Les Ballet de Paris).

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Two senior regiments of Britain's famed Brigade of Guards, the Household troops of Her Majesty Queen Elizabeth, appeared here together for the first time when the Regimental Band of the Grenadier Guards and the Massed Pipers and Highland Dancers of the Scots Guards gave three performances at Madison Square Garden on September 20 and 21.

The Regimental Band of the Grenadiers, ranked by many as the finest military band in England, and the Pipers of the Scots Guards, familiar to American audiences from their visit here in 1955, began a 53-city tour of the United States and Canada, arranged by S. Hurok.

The picturesque troops, numbering more than 100, perform a program designed to show American audiences some of the ceremonies which are part of the pomp and pageantry of Britain. It includes fanfares, marching ceremonies and formations, as well as exhibitions as piping and highland dances.

Major Fred Harris conducts the bandsmen whose rich scarlet uniforms are topped by huge bearskin bonnets. The Pipers and Dancers in Royal Stuart tartan kilts with doublets of blue, the Royal color, are under the direction of Her Majesty's own Household Pipers, Pipe-Majors John Roe and Robert Crabb.

The first Scots Guards tour and the appearances of the Black Watch, Royal Highland Regiment, in 1957 rolled up box office grosses totalling nearly two million dollars. Arrangements for the forthcoming tour were made with the British War Office.

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Teachers' and Students' section

NEWSETTES

• Karla Kobelt was selected from over 200 auditioners for the musical "At The Grand." Karla is one of eight girls in this musical. She received her dance training from the Mason-Kahn studios in San Francisco. Bill Star, also from the same studio, is now appearing in "Music Man."

• Denny Kirkpatrick, 18, was recently selected as one of the auxiliary dancers for three of the San Francisco Opera Company's productions. Although Denny was hired for her ballet knowledge, she has also studied Tap and Modern Jazz. Her parents, 'The Kirkpatricks', conduct a studio in San Mateo, California.

• Margaret Duane leaves from San Francisco, Oct. 5th to study native dancing in: Tahiti, Auckland, New Zealand, (Maori Dances) Suva, Fiji (Fijian Dances) Apia and Pago Pago, Samoa. She will return to Honolulu the latter part of this year.

• The Players Guild of Oakland, California, in conjunction with the Raoul Pause Studio Workshop, presented the Ceylon National Dancers in a special teaching session Oct. 10-11.

• Floretta Baylin (Dorminy Studios) ofSalem-Winston, N.C., has designed a special course titled "Modeling for Self-Improvement" (for girls) and "Etiquette" for boys, which is available by mail.

• Dorothy Lee Tifal announces a special "Xmas in Hawaii Hula Symposi-

um" under the direction of Alexander Oumansky. Event takes place in Honolulu Dec. 21-27 and includes daily dance instruction on native dances from at least four leading dancers of the Islands. Further information on tour may be had by writing to Dorothy Lee Tifal, 5519 Buffalo Ave., Van Nuys, Calif.

"OCCASION FOR CHAMPAGNE"

A Champagne Party was given Sunday, September 28, by Pat Mason Kahn, Chairman of the Northern California Chapter of the Cecchetti Council of America. The party was in honor of newlyweds Guillermo del Oro, past chairman of the Chapter, and his lovely bride, Eva Serrana, who married Aug. 1st., and have recently returned from a Carmel honeymoon.

AL GILBERT'S NORMAL SCHOOL was held at the Mercedes Fitzgerald Studio Sept. 28th. On the faculty were: Al Gilbert and Dorothy Voss. Classes included: Children's Ballet, Intermediate Tap Routine, Children's Modern Jazz, complete children's Ballet Production: "Candyland Ballet" and Novelty Tap dances. Classes were from 10 A.M. to 4:30 P.M.

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DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

LOUISIANA ASSOCIATION OF DANCE MASTERS
will hold their annual convention at the Roosevelt Hotel in New Orleans. Ballroom Session will open the Convention Nov. 28th from 7:30 p.m. to 10:30 p.m. Jeremiah Richards will conduct. On Nov. 29th and 30th Tap and Modern Jazz will be taught by Bob Audy. Ballet will be taught by Enid Ricardeau and Ernest Geibel will teach Acrobatic and Adagio. Student classes will be held for students of members of the club.

DANCE MASTERS OF CALIFORNIA
held a convention Review at the Ziceva studio in San Mateo, Calif., Sept. 7th. Members who reviewed the convention material were: Barbara Mendoca, Joan Buffa, Mary Hewitt, Rose Ann Saylor, Olga Ziceva, Dale Lefner, Imogene Woodruff, Dorothy Honig and Frances Park. The next meeting will be held at the Mason-Kahn Studio in San Francisco, Nov. 8th

DANCE MASTERS OF OKLAHOMA
held a Material Session Oct. 12th at the Lez Damaroff Studio in Tulsa. Faculty members included: S. Bettes, Children's Ballet; Marcella Patterson, Tap; and Ken Winters, Ballroom. Oklahoma's Audrey Pine, Baton; Carol Ring, Ballet; second big DMA state convention will be held March, 1959.

DANCE MASTERS OF SOUTHERN CALIFORNIA
held their regular meeting Sept. 14th at the Statler Hotel. Faculty members were: Grace Rocklin & Eric Liedberg, I..view of La Valse Espanol; Maide du Fresne, Dances for Tiny Tots; Ruth Kidd, Review of Jules Stone's "Swingin" and Corrine & Ray Leslie, review of Hard Jive.

The Dance Digest candid camera caught these exhausted ladies sound asleep at the D.M.A. national convention in Long Beach, California, this past August. The sisters (count 'em if you can) are the three daughters of Mr. and Mrs. Giacabbe from Metairie, Louisiana.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS — 46th ANNUAL CONVENTION

The Chicago National Association of Dance Masters 46th Annual Convention and Summer Session proved most successful wtih many new applicants being accepted for membership.

Kathryn Anderson was the winner of the Leo T. Kehl Membership Award for bringing in the greatest number of members, with Pauline Eckhardt placing second. The one-day sessions held in Little Rock, Denver and Indianapolis were responsible for the great interest displayed in the Association.

Sunday night was the President's Ball with the theme International Night. New members were introduced and consulates in Chicago were the Association's guests. Much valuable data pertaining to the

Betty Ann Prokop, pupil of the Gladys Hight-Claire Howell School of Dance in Chicago, has been placed by Miss Hight in the Starlight Theatre, in Kansas City, Missouri.

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dance and dance teachers of Europe was received. This information will be included in C.N.A.D.M.'s Newsletters in the coming months.

Highlight of the Annual Banquet was the presentation of an Honorary Membership to Sybil Shearer, who attended the banquet. Alan Howard was unable to attend.

The election of officers brought two new members to the Executive Council, Lemon Goings and Howard Turner. This gives the C.N.A.D.M. representation from Illinois, Wisconsin, Iowa, Oklahoma, Missouri, Indiana and Mississippi.

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DANCE DIGEST *Magazine*
376 Almaden Avenue
San Jose 10, California

How to be a SLIM Gourmet

Every now and then, the worm *does* turn. The meek occasionally inherit the earth, and some underdogs come out on top.

Take the fat man. Once nobody loved him. He was the butt of countless jokes, cringing one awful year to the rhythms of the "Too Fat Polka." If the chubby one wanted to lose weight, he was sentenced to lamb chops and naked lettuce while everyone else ate hearty.

That worm certainly turned. With over a fourth of the population now overweight — and the others determined to stay strait and narrow — *everyone's* watching his waistline. Misery not only has company; it's no longer misery. Reducing is easier than ever now that low-calorie cooking has become the newest culinary art. With scores of tempting recipes to choose from, the calorie-counting gourmet has come into his own.

Regardless of your contours, you'll enjoy cooking and eating the following gourmet dishes. The recipes are taken from a new Doubleday book, "Stay Slim For Life", by Ida Kain and Mildred Gibson.

Skewered Lamb and Pineapple

(individual serving: 1 skewer; 190 cal.)

			Calories
Lam leg, lean	1 lb. (raw wt.)	(ck. val.)	540
Salad oil	½ tbsp.		60
Vinegar (or lemon juice)	¼ cup vinegar		7
Meat tenderizer	½ tsp.		------

Some Times We Don't See

MR. ADVERTISER:

Next month DANCE DIGEST magazine begins it

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Seasonings (salt, pepper, garlic salt)	To season	------
Herbs (marjoram, basil, rosemary)	Pinch	------
Ac'cent	Dash	------
Pineapple chunks, canned	24 med., drained	155

4 servings = 762

Cut lean lamb into 24 one-inch cubes. Place in dish; sprinkle with the combined salad oil, vinegar, and meat tenderizer. Turn pieces to coat all sides. Combine seasonings and crushed herbs; sprinkle over meat. Refrigerate at least 3 hours. Preheat broiler. Drain canned pineapple. Arrange alternate cubes of lamb and pineapple on 4 skewers. Place on broiler rack about 2 inches below heat. Broil until meat is brown, about 20 minutes, turning to brown all sides.

Carrots and Mushrooms

(individual serving: ½ cup; 35 cal.)

		Calories
Carrots, sliced	2 cups	120
Salt	½ tsp.	------
Pepper	Dash	------
Ginger	⅛ to ¼ tsp.	------
Mushrooms, canned, sliced	3-oz. can	17

4 servings = 137

Slice carrots into saucepan; sprinkle with salt, pepper and ginger. Add canned mushrooms, including the liquid (but not any added fat). Cover tightly; bring to boil. Cook gently until carrots are just tender, from 5 to 10 minutes. Serve immediately.

Rice Pilaff

(individual serving: 2/3 cup; 60 cal.)

		Calories
Rice, raw	1 cup	690
Consomme, beef	1 tbsp.	125
Cossomme, beef	10 ½ oz. can	100
Water	2/3 cup (scant)	------
Onion (for seasoning)	1 sm.	------
Cloves	3 cloves	------
Salt	¼ tsp.	------

6 servings = 915

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Preheat oven to 375°. In skillet, brown rice in the oil. Dilute consomme with the water; heat to boiling point. Stick cloves in peeled onion. Combine browned rice, hot consomme, onion and salt in casserole. Cover tightly. Bake, covered, for 25 minutes, or until rice is tender and liquid absorbed. Remove onion. Serve hot. May be pressed into a mold.

Cooked Salad Dressing

(individual serving: 1 tablespoon; 14 cal.)

		Calories
Flour	1 tbsp.	25
Sugar	2 tbsp.	96
Salt	1 ¼ tbsp.	------
Red Pepper	Speck	------
Mustard, prepared	1 tsp.	------
Salad oil (corn)	1 tbsp.	125
Water	1 cup	------
Eggs	2 med.	160
Vingear	4 tbsp.	7

Approx. 1 ¾ cups = 413

Blend together flour, sugar, salt, red pepper, prepared mustard, salad oil, and water in top of double boiler. Cook over hot water, stirring constantly, until slightly thickened. Beat eggs slightly in small bowl; add vinegar gradually. Slowly add half of the hot sauce to egg and vingar mixture, stirring constantly. Return to double boiler. Stir and cook over hot (*not boiling*) water until mixture coats a spoon. Overcooking after eggs have been added will cause dressing to curdle. Remove from heat at once and pour into jar. When cool, cover and refrigerate. To make a thicker dressing to use as a spread, increase flour to 2 tablespoons. Combine first 7 ingredients and cook over direct heat, stirring constantly, until thickened. From this point on, proceed as above. Add 25 calories to total recipe count.

Coffee Delight

(individual serving: 1 sherbet glass; 75 cal.)

		Calories
Gelatin, unflavored	½ envelope	14
Sugar	1 tbsp.	48
Instant coffee	1 tsp.	------
Salt	⅛ tsp.	------
Egg, separated	1 med.	80
Water	7/8 cup	------
Vanilla	½ tsp.	------
Sugar	2 tbsp.	96
Ice-cold water	2 tbsp.	------
Non-fat dry milk	2 tbsp.	56

4 servings = 294

Mix gelatin, 1 tablespoon sugar, instant coffee and salt together thoroughly in the top of a double boiler. Beat together the egg yoke and the 7/8 cup water. Add to gelatin mixture and cook over boiling water, stirring constantly until gelatin is thoroughly dissolved, about 8 minutes. Remove from heat; add the vanilla. Chill to unbeaten egg-white consistency. Beat the egg white until stiff; beat in the 2 tablespoons sugar. Fold in gelatin mixture. Beat the 2 tablespoons ice-cold water and the 2 tablespoons non-fat dry-milk solids together with a rotary beater until stiff and mixture stands in peaks. Fold into gelatin mixture. Turn into 4 sherbet glasses. Chill until firm.

Pictured in a novelty trapeze act is Cathy Okamura, 11, acrobatic student of the June Ripley McVey Dance Studio in Turlock, California, who recently appeared in the talent review of the Nisei Week Festival in Los Angeles. The yearly event, held in August, features top Oriental artists in all types of creative art. Cathy has studied dancing from the McVey Studio since the age of four.

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LEGAL NOTICE

STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233) of DANCE DIGEST MAGAZINE (published monthly except August at San Jose California, for October, 1958.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Gordon Keith, 376 Almaden Avenue, San Jose 10, California.
2. The owner is: Gordon Keith, 376 Almaden Avenue, San Jose, California.
3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: NONE.
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(Signed) GORDON KEITH, Publisher.

Sworn to and subscribed before me this 15th day of October, 1958.

(Signed) DORIS L. BENNETT, Notary Public.

My Commission expires July 10, 1960.

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Information Desk

● *A new column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. We have a fairly profitable school in the downtown section of our city. (I have noticed in the past that you don't use names, for obvious reasons do not print the name of our city.) We teach mostly ballet and tap and the largest percentage of our students are children, although we do have a fair amount of adult ballroom classes.

We've been in the same location for eight years. In March of next year our lease is up and the landlord has asked for quite an increase in rent. Could your staff advise us as to whether it would be better to move to one of the large Shopping Centers in our area, or should we stay where we are in our downtown location? Frankly, we've had advice from others in the dance business on this subject. Some say the new shopping centers are the best, others say that downtown studios are. What does your staff say?

A. Your query is one that seems to be foremost in the minds of many enterprising dance school operators today. However, the solution is not a simple one. Many things have to be taken into consideration. For example, the number of dance schools in your immediate area; lesson rates; with your increase in rent, will you be forced to raise your own rates higher than the prevailing rates in other downtown studios? Has there been a drop-off in business since the opening of these new shopping centers.

Although most cities are faced with increasing competition from such shopping areas, it is generally agreed by the various Chambers of Commerce, as well as by business men who know, that there will always be a "downtown." And to substantiate their theory most of the large department stores, chain stores, etc., who build in these centers also retain their main store in the downtown section.

Remember, in moving to one of these new areas you will not only be starting from scratch, you may find it difficult to get a location. Furthermore, such locations do not come cheap. In most instances your lease will require you to pay a guarantee plus a percentage of your gross income. If you're selling shirts, this is not too bad, but when you have to "pound" it out with your feet (dollars) it adds up to a somewhat different story. Then too, chances are your main source of students will be limited to your immediate locality, whereas in a downtown location you draw from all areas.

On the other side of the ledger you will find that in the modern shopping centers your parking problems, if any, are at a minimum; parents will find it easy to drop their children off at your school, for they usually live within a short distance of such areas; most of the families moving into these new districts are younger couples just starting to raise their families—and this of course means an almost endless supply of new

students from which to draw.

Why not make a list of the advantages and disadvantages of both types of locations, then add them up. Chances are you'll be in a much better position to make a more intelligent decision when you have finished. You might start your list something like this:

Downtown (Pro)	Downtown (Con)
Everyone goes to town.	Parking problems.
Greater drawing power.	Difficult for parents to bring children so far.
Greater prestige value.	
Locations easier to find.	

Shopping Center (Pro)	Shopping Center (Con)
Easy parking. Free. Handy for parents to bring children.	Lease: guarantee and percentage. Students limited to immediate vicinity.

Whatever you do, don't take our suggestions as final. Make a thorough investigation before you decide what you will do. Why not discuss it with the merchants in both areas as well as with your Chamber of Commerce. And the best of luck to you. P.S. We'd be interested in hearing from you after you are back in operation — regardless of which move you decide upon.

● **If YOU have any questions pertaining to the Dance World, send them to:**
Information Desk
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376 Almaden Avenue
San Jose 10, California

Here's a Special Self-Help Article designed to aid the busy Dance Teacher . . .

How To Care for Your STUDIO FLOORS

You can add beauty to your studio floors—make them last longer, too — by selecting the waxes that are best for **your** floors, and by applying them with up-to-the-minute know-how. Did you know for sure, for example, the best way to apply self-polishing wax? What causes floor wax to become sticky? How to tell what type of wax is best for a given floor?

For the answers to these posers, we checked with Lucile Bush, Consumer Education Director of Johnson's Wax, and a recognized authority on this subject.

According to Mrs. Bush, there are only two basic kinds of floor waxes: self-polishing and polishing types. Self-polishing wax always comes in liquid form and it has hardly any odor. Spread on floors, it dries to a tough, shiny finish that requires no buffing.

Polishing wax, on the other hand, may be either a paste or a liquid. This type of wax requires buffing, but it gives you maximum protection and a longer-lasting luster. Liquid polishing wax cleans as you apply it so no scrubbing or mopping is necessary.

Cleaning a floor wtih polishing wax, distinguishable by its naptha like smell, can be compared to removing grease spots from a suit. A solvent in a cleaning fluid loosens the soil, which is then picked up by the application cloth. Polishing wax for floors also contains

a solvent which loosens stubborn dirt. Your cloth picks up the dirt and solvent, while the wax remains on the floors.

Sounds simple? It is, but remember one thing. Polishing wax is a delight on most floors, but asphalt tile or vinyl asbestos contain ingredients which are softened by the solvent in polishing wax; so you may soften the **tile** as well as the dirt! On these types of floors any good self-polishing wax can be used.

Science recently came up with another innovation in self-polishing waxes: for white or light colored floors, a clear-as-glass wax that doesn't turn yellow. Trade name: Klear.

Whether you select polishing wax or self-polishing product, you will get best results if you use the proper application technique. With the polishing type wax, the best and easiest method is an electric floor polisher.

Though the name "polisher" has stuck to these machines, "work saver" would be a better name. The machines not only polish, but also scrub your floors, apply your polishing wax and even clean your rugs and carpets!

Sponge mops can be used to apply self-polishing wax, but you'll get a smoother coat of wax — and higher gloss later — if you use a long-handled wax applicator. With a regular wax applicator, the fabric releases wax more evenly than a sponge map. Also, if a sponge mop has been used for cleaning, it is almost sure to retain traces of soap or detergent, causing a wax film that may be smeary and sticky.

A great deal of work can be avoided if the proper kind of casual care is given floors between waxings. Most important is dusting regularly with a dry mop. This removes loose dirt which otherwise may be ground underfoot, scratching polished surfaces. Never use an oiled or chemically treated mop **—oil softens the wax film.**

Soiled self-polishing wax floors

(page 465)

As sweet as sweet can be—" (l. to r.) Deodorized skunks Peggy Berg, Terry Cruff, Jennifer Jensen and Gail Kato of Selma, California, students of Tuulikki. (Mel Manley Photo)

Injuries Fail to Dim Girl's Dream

By VINCE DUCETTE
Post-Advocate Staff Writer

SAN GABRIEL — A trumpet's deliberate notes bounced across the stage from the phonograph and the young girl in black leotards began steps to the music.

She danced pinpointed in the scrutiny of the studio's senior dance instructor who saw the pain sweep across her face an instant before she faltered, then fell.

"Try it again," he said softly. He turned his back, resetting the phonograph. The girl looked pale, like she was sick to her stomach. Outside, a car's horn pierced upward from the street. She tried it again. The instructor watched her closely.

He watched a girl with a dream. But at this moment it was a nightmare.

The girl was Rilla Elaine Bartlett, 14-year-old. Her dream had delivered her from the grim enfoldment of a wheel chair into a world of music and dancing.

Rilla lives at 1201 Palm Ave. She puts it this way:

Had to be Dancer

I've always wanted to be a dancer for as far back as I can remember. I mean . . . I had to be. Isn't there something you HAVE to do?

"Even though I got badly hurt, I made up my mind that I would still dance . . ."

Her success in holding onto her dream has made it become a reality. Her success has also become a source of surprise to members of the medical profession, many of whom shook their heads sadly when she lay in a body cast and asked questions about the future.

Her life had revolved about her dancing since she was 3-years old.

But this was not the first time that doctors had seen the magic of a dream take over after they'd done all that medical know-how allowed.

The strength of the young girl's dream asserted itself May 20, 1954, the day she came out of a five-day coma in a hospital.

Struck by Car

Earlier, on the morning of the 15th, she was crossing Main street at Hidalgo avenue.

It was a day of spring excitement heightened by band music and crowds lining the curbstone. It was the day of the Hi-Neighbor Parade and the girl was running toward her Girl Scout float to take part in the festivities.

She never saw the car that didn't stop in time. It struck her down within yards of her horrified mother and father. They had come to cheer the float her troop had built.

Her parents are Larry and Dot Bartlett, staff photographers of this newspaper.

Anguished hours later, in the hospital, the diagnosis was reached: broken leg, concussion, five broken ribs.

Future dancing potentialities: Dim.

After the coma, the power of the dream began its work. It started as she lay motionless in the hospital for more than a month, it continued as she lay at home in a body cast for several more months.

should be gone over lightly with a damp cloth or sponge mop with clear, cool water, but **go easy on the water and don't bear down.** A re-waxing every month to six weeks is average, and if you use self-polishing wax, it is advisable to remove all accumulated wax once or twice a year. Special cleaners are available for this purpose.

Following are seven questions that are most frequently asked:

Is it necessary to rinse a floor before waxing?

Yes. There is no cleaning preparation made that does not need to be rinsed off before you apply self-polishing wax. If traces of soap or detergent remain on the floor, the polish will water-spot and may also streak and become sticky and tacky.

How can I get a good shine on worn or porous linoleum?

Some floors may be too worn to

Rilla had determined that despite her leg injuries — and the scar from surgery which had taken 37 stitches to close — she was going to regain use of that leg and her goal to dance professionally.

"Sometimes, I would get awfully discouraged, but then my mom and dad and my friends would talk with me, and I'd start to feel better again." she'll tell you.

One night it got especially discouraging for the young girl. She felt she had to be near dancing, feel the meaning of it to her.

"I asked my parents if they would take me to a stage show at the Mission Playhouse. A lot of my friends were in the cast."

Rilla was still in the body cast. But her parents, sensing the girl's urgency, took her on a stretcher.

She was cheered down the aisle as her parents carried her to a box seat.

Then, midway through intermission, house lights suddenly dimmed. An overhead spotlight poked its unwavering finger upon the surprised girl.

There was a spontaneous burst of applause from the audience as playhouse caretaker Rulon Gardner walked up the aisle toward the crimson-faced girl and her surprised parents.

"Good Luck"

"We know what you are trying to do," he said to her in a whisper. "All we can say is good luck. . ." Then he handed her a bouquet of roses.

The young girl wept.

Today she will tell you it was things like this that were so important during her fight.

But it was also things like the day-after-day exercising she went through in the swimming pool at the Alhambra YMCA. The trying, the failing, the trying again.

Then, finally, the wheel chair was replaced by crutches and a major battle had been won, a step toward a dream's reality had been taken.

Today Rilla is a sophomore at San Gabriel High School. She is also a member of the drill team there.

Sought as Dancer

But even more important to the girl is that she is an actively-sought after addition to dancing casts.

Recent engagements included this year's Miss Universe Contest, performances before the shut-ins at veterans hospitals (which are "especially meaningful to me," she says), Mission Playhouse programs and a recent Bel-Air luau attended by social and entertainment world elite.

She has reached proficiency in ballet, comedy, hula and dramatic dancing.

She's reached something else — this conclusion:

"There isn't much that's impossible — if you only want it badly enough."

The words are hers, with a quality of diamond-hard determination that some people have worn like badges. There is a bit of a dream there, too.

Last night Rilla was the featured performer at a musical for the San Gabriel Business and Professional Women's Club.

And possibly the applause was for more than her dancing.

produce a good shine. However, try two coats of a hard self-polishing wax. Apply evenly and thin — wait at least four hours before you put on the second coat.

Is it possible for a wax to last six months?

The amount of traffic and maintenance determine how long wax will last on a floor. When the floor gets dull and dirt begins to show, the polish has been worn away and a new application is indicated. Don't be fooled by claims that a wax coat will last longer.

Should I use a varnish or plastic "finish" on old, worn linoleum?

No. Never. Varnishes or plastic finishes eventually wear thin in heavy traffic areas and there is no way of removing the film from the rest of the floor, in order to apply

A DREAM LIT THE WAY. From the cold imprisonment of a body cast Rila Elaine Bartlett, San Gabriel, fought her way back through despair and medical-world pessimism to her own world of music and comedy dancing. The 14-year-old was down, but never really out. Rilla is a stuent at the Baker Dance Studio in Montebello, California. Photos are by Dot & Larry. (Article is reprinted from the Alhambra Post-Advocate by permission.)

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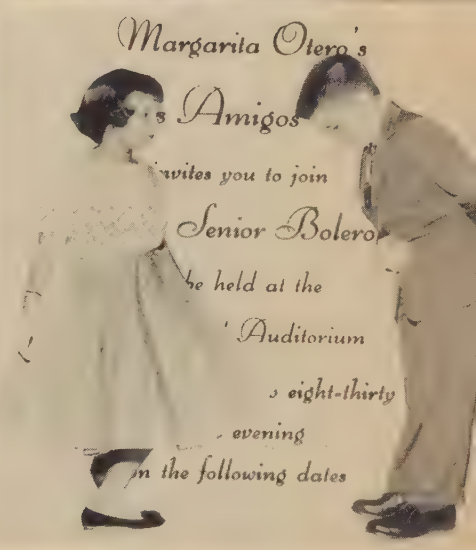
a new overall coat, without injuring the linoleum.

What causes self-polishing floor wax to become tacky?

Insufficient rinsing, dirt, humidity, too much wax, or use of inferior polishes. Cleanse thoroughly with a wax remover, rinse well and apply another coat of self-polishing wax.

What causes resilient flooring to become prematurely cracked, curled or dried out?

This condition is caused by harsh cleaners, failure to rinse thoroughly, or the use of lacquers, shellac or varnish. Use a mild cleanser and never use lacquer or similar finishes.



Seen in the accompanying photos are some of the members of Margarita Otero's Junior Cotillion as they were presented at a Grand Ball in the Municipal Auditorium in San Bernardino, California, last April. Top: Dancers pair off for opening Grand March. Top right: Jay Holcomb demonstrates proper way to assist his partner, Paula Obst, to dance floor. Lower left: Bidding host and hostess James and Suzanne Russell goodnight are Nancy Capro, Lowell Binan, Dick Duncanson and Janice Pavlian. Lower right: Tarina Hayes and Fred Peterson.

(Photos by S. J. Miano)

NOTE: Dance Digest is presenting a new department entitled: "Know Your Ballroom Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowledge of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

KNOW YOUR BALLROOM DANCING, c/o Dance Digest.
376 Almaden Avenue, San Jose 10, California.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

THE ENGLISH QUICK STEP

Movement	Direction	Rhythm
CROSS CHASSEE		
1. L.F. Fwd.	Facing D.W.	S
2. R.F. Side	Facing D.W.	Q
3. L.F. Closes to R.F.	Facing D.W.	Q
4. R.F. Fwd. parallel pos.	Facing D.W.	
CHASSEE REVERSE		
1. L.F. Fwd.	Facing D.C.	S
2. R.F. Side	Backing D.W.	Q
3. L.F. Closes to R.F.	Backing L.O.D.	Q
4. R.F. Back	Backing L.O.D.	S
5. L.F. Side	Facing D.W.	Q
6. Close R.F. to L.	Facing D.W.	Q
7. L.F. Fwd.	Facing L.O.D.	S

NOTE: For all abbreviations, see August-September Dance Digest

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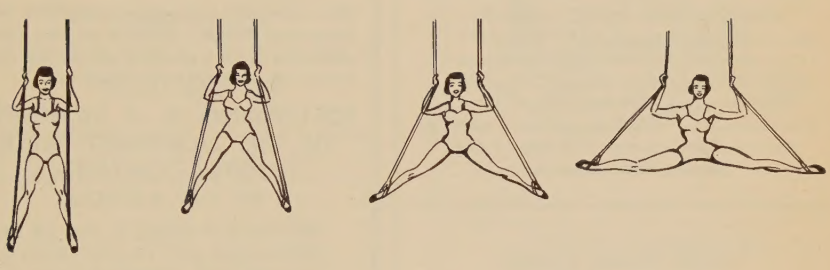

38. STRADDLE SPLIT

From a regular standing position in the split tapes, allow both feet to go out directly sideward into a straddle split, at the same time allowing both hands to slide downward on the tapes. Pull body back up to a standing position and repeat about a dozen times.

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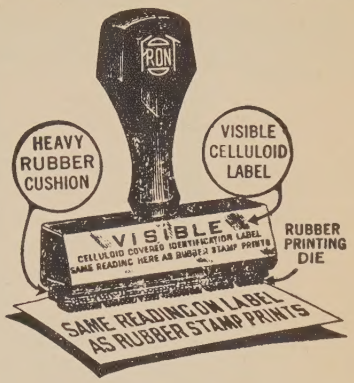
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